THE
Gleaner

WINTER, 1967

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Gleaner

Delaware Valley College of Science and Agriculture

VOL. LXVI WINTER, 1967 NO. 1

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PERFECTION?

by Dick Pflaum

He was bored. So terribly bored. But why should he be? Was not his father the best explorer, creator and founder? "I guess I should be proud," he sighed as his mind pondered on the thought of his father. Somehow nothing seemed right. Somehow he felt he was competing with his father for something . . . but what?

At 19 this young man was a genius . . . but who cared? He turned looking at the vastness of the partially empty room. Then something caught his eye. The handle of his closet glittered in the light. But there was no light—no sun—no artificially made glowing material. But the glistening door knob still caught his eye. Softly he approached the closet and opened it. He had not opened it in (what it seemed to him) an eternity. This was the place where he had stored his "toys" many years ago. Ripping through the many game and building sets, he grabbed one that he thought would occupy him while his father was working on the same game only on a bigger scale. "Why not." he told himself. "Why not extend this game and have no limits." The words "Like Father does", he almost wanted to add, but he did not say them.

The set he had gotten from the closet said on the side "THE DIMENSION CREATOR." It was the last toy that he had ever received. That was when he was ten. He hadn't played with it for nine million years. The equipment that was contained in this set had always been too far over his head. But that was a long time ago. Nine million years, though just a breath in the measure of time, had been long enough for his mind to develop and surpass the most superior intellectuals of his world. Yet he felt compelled to play with a mere toy. Partly because he had always been intrigued with new and unexplored dimensions, but mostly because he wanted to master something that lay dormant for nine million years, he set to work.

As he was taking the pieces out of the somewhat oddly shaped container, he remembered the events surrounding his receiving this gift. His mother had wanted him to have it, but his father had protested. His mother, being a persistent creature had bought the gift when his father was out on one of his creating missions. Mother had said that this toy would help him to develop his potentials. But his father offering no explanation still said "No." Why did he say no? Could it be that he realized the great mind of this nine million year old child? No, his father never thought that. Maybe it was because this toy was so dangerous. He had heard of creatures in other dimensions doing things very wrong. These things had led to their own damnation and finally to their own destruction. Even in the dimensions that father was working on, things went wrong. Since he was six his father had to destroy five of his own creations because things had not worked out quite right.

These things he knew and understood. "Why must these disasters continue?" he thought. "If only there could be a touch of perfection in just one . . . "

Then another thought struck him. Why doesn't more than one work on a project? If two or more worked together, wouldn't that eliminate most flaws? But this was not the way in which others worked. They always worked by themselves. He remembered one day when his father came back and he seemed upset about something. When he explained the trouble he was having to his son, his son asked, "Is there any way I can help? Could I come along next time and maybe together we can figure something out."

"I'm afraid not, son," his father said slowly as though it sounded like a good idea.

Although it did not make him angry, he looked into his father's eyes and said, "When I have a son I'm going to make sure he plays a big role in helping me make a dimension that will work. If something goes wrong I'll be sure to send him there."

With that thought fresh in his mind he instinctively set to work. Bit by bit, piece by piece, everything fell in line. He worked steadily for six days, construction forms, shapes and finally creatures. Creatures unlike his father's, for he had given them more power and realism and a smidgen of his own knowledge. He made them something like himself in the prospect that they could live forever. Unless, of course, something went wrong.

The following day he sat back and admired his creation in this new dimension. It was a good feeling to see everything working well. The breath of life was everywhere, and he took great pride in his game.

Everyday he would transform himself into one of his beast things and would talk to them. He would walk with them through the perfect little gardens and tell them many things. These things seemed to bring them great comfort.

Although just a game, he would spend many times helping these poor creatures with their trivial problems. He took great pride and interest in his private little remote game.

He did not tell his father what he had done or what he had created *until it happened.* That is the day when something went wrong! It was the day when he couldn't find his beast like creatures when he went to visit them. Though he couldn't see them, he knew where they were and what had happened . . .

He returned home at once almost broken-hearted, but still determined to make his toy work.

He summoned his father and carefully explained what he had done. Then he took him over to his toy and announced, "Father, that is my Earth down there which I have created in hopes of making it a perfect place. Some day I'll send my son down to save those people to whom I've grown so attached."

SELF RENEWAL

A Meeting Place for Youth and Business

Editor's Note: *The following are excerpts from a speech given by J. Paul Austin, President of the Coca-Cola Company at commencement exercises at Shorter College in Rome, Georgia, on June 4, 1967.*

To begin with, a gap in understanding has always existed between succeeding generations. To the young, their parents' generation has, since the dawn of time, seemed somewhat decayed, arbitrary, poorly informed, and hopelessly old fashioned. To their elders, the young usually seem somewhat decayed, arbitrary, poorly informed, and hopelessly revolutionary.

But I think there is a common ground upon which we can—or at the very least—a common ground upon which we should meet. It is a ground that is familiar to you now, but will become elusive and difficult later. I am speaking of self renewal, that vital process in which we rediscover our values, refresh our minds and replenish our strength. So far you have been fortunate because you have had self renewal built into your life. The beginning of each school year has served to recharge your intellectual and emotional batteries. In the years ahead, you will not have such automatic service. You must recognize that from now on you've got to do your own recharging. I say that because I believe that in these times, and particularly during the last three decades, we keep losing sight of ourself, the self that is based on a system of values. And when we lose sight of self we lose sight of each other. That is the penalty we pay for the rate of change we encounter today.

Dr. Glenn Seaborg, chairman of the Atomic Energy Commission. foresees a computerized society with an economy largely based on credit cards, making cash obsolete.

In a typical business trip, the traveler would turn in his electric car at an airport near home and fly to his destination. In the terminal there, he would insert his credit card into a console and lay his hand on a special device. This would compare his fingerprints with those showing in microscopic form on his credit card. If they matched, a car key would pop out.

In the medical sphere, the citizen of the future would visit his local clinic and describe his symptoms to a girl, who would list them in coded form on a keyboard. This information would flow into a distant computer for comparison with all previous medical data on the patient (for example, an electrocardiogram obtained in some other city at an earlier time). The recommended treatment would then be printed out at the clinic.

So much for technical change. We might get a breather, according to Dr. Revelle. But that still leaves open a most essential question. It has been posed brilliantly by another man from Harvard, Dr. Emmanuel Mesthene, director of the Program of Technology and Society. He said that we have now, or know how to acquire, the technical capability to do very nearly anything we want. Can we transplant human hearts, control personality, order the weather that suits us, travel to Mars or Venus? Of course we can . . . Then Dr. Mesthene throws us his curve. He asks: If the answer to what we can do is anything, then the emphasis shifts far more heavily than before to "What should we do?"

There is a profound significance to that question that applies to both youth—and I mean all of you—and to business—and I include myself. The significance lies not so much in the answer to (What should we do, but the the very fact that we asked) it of ourselves. That kind of questioning is the beginning of the kind of self renewal that concerns me—the kind of self renewal that involves not only innovation and change, but also the process of bringing the results of change into line with our purpose.

For businesses are like individuals, they accumulate habits, attitudes, procedures. They must do so in order to function efficiently. But there is a loss in this maturing. It narrows potentialities and reduces adaptabilities. The business whose growth consists simply of acquiring more firmly established ways of doing things is headed for failure, even if it learns to do the same thing with greater and greater skill.

The healthy business wants creative people. We look for them, we get them, and we use them—people in a wide variety of fields, too. I'd venture to say that no large corporation in the country is completely divorced from any scholastic system, however esoteric.

Do most businesses frown on initiative? Far from it. In my experience, management actively seeks people with initiative and marks them for rapid advancement . . .

Nothing is more important to the vitality of a business than the system by which able people are encouraged and moved into positions where they can make their contribution. Today's ranking executives do not surround themselves with conformists or "yes men." They can't afford to. They realize the truth of Thomas Edison's shrewd comment: "Show me a thoroughly satisfied man and I will show you a failure." When everybody is satisfied everybody is thinking alike. That means nobody is doing much thinking at all.

Therefore, we need youth. Top management wants people like you, as challenging and as inquiring as you are. You represent the infusion of new blood, new ideas, of fresh strength that we need.

In response to this continuing need, intelligent business management today is consciously attempting to maintain an ever renewing professional environment—one that I am certain any reasonable man or woman among you would find attractive and satisfying. But you will wither in this system unless you respond to the same dynamic necessities that management faces. There is one difference. In the case of the individual, while the need for self renewal is as great as in business, the process is more difficult.

. . . You will discover the truth of the famous statement that one of the greatest pains to human nature is a new idea . . .

But it is not for [man] to be curious. He also must take risks and he must have the courage to fail. Without this courage, his fear of failure will progressively pinch his personality and prevent him from learning. All learning involves some fumbling and difficulty and, as the English philosopher, Alfred North Whitehead observed, all really new ideas have a certain aspect of foolishness when they are first produced. The nerve to appear foolish is rarer than you might think.

Now clearly, we cannot spend all our time in the pursuit of joy and meaning, but everybody should be doing some thing about which he cares deeply. If you wish to sustain the sources of your vitality, you must understand and act upon what you belive in and can put your heart into.

DR. S. LANGER'S DEFINITION OF ART

by Eric McMillan

Editor's Note: *Dr. Susanne K. Langer in her* Creation and Expression *(Scribner, 1957) defines art as "The practice of creating perceptible forms expressive of human feeling." The following is a commentary on that definition.*

Dr. Langer used a very good definition of art in her article concerning the cultural importance of art. In this definition she used the term "perceptible forms". By this she meant forms that would emerge from a similar background, or from similar surroundings, and catch the viewer's eye; forms that would cause one to take notice and to contemplate this which he has seen. "Perceptible forms" would probably involve motion of a real or suggested nature. These forms would probably arouse some "feeling" of the viewer. "Feeling". This is the emotional reaction of an organism to some object, objects, happenings, or words in the environment. "Feeling" can be hate, love, joy, sadness, etc. I am sure most of us have experienced most, if not all, of these emotional reactions. A person's "feeling" often dictates his action, or may influence these actions. Why did Audubon spend a lifetime recreating the birds of the world? Did he paint and study birds because his mother told him it would be fun? Or did he spend countless hours in the woods (many in this area) and fields because the birds of the world brought him joy. Or maybe he felt a love toward the winged creatures of the world. Why does the first grade student scrawl a stick figure of his mother or father onto a piece of paper when the teacher tells them to draw a picture of anything they want? The child will quite often draw his parents because he loves them. My own mother has used her art work as an expression of her feeling toward something. I can remember when my brother, my father, and myself were all very involved in baseball. This occupied every evening of the week and week ends. Dinners were rushed through, or not eaten at all. Our fence went unpainted, along with other parts of the house. As a result, my mother began to be jealous of the game that had "borrowed" her family for the summer. Her jealousy drove her to put on canvas a few baseball scenes. These scenes were not in anyway trying to show her dislike of the game, but instead she felt that by using the root of jealousy she may get her family to show her the affection she wanted to have. She put her jealousy on canvas and won herself a family.

The "perceptible forms" mentioned earlier, usually, if not always, must be "expressive" of human "feeling". To be "expressive", these forms must help to convey the artist's feeling. The artist mentioned here could be an artist of the brush, of the pen, of the musical note, or of the dance step.

By using words, which Dr. Langer says are really symbols, the poet or writer will convey his "human feelings" by creating "perceptible forms". He will cause certain words to seemingly jump out of the page of type, and say to the reader, "Notice me, think about me". The musician's beat of his notes will convey his feeling. The dancer will use certain steps, or routines to convey his feelings. The makers of art must be able to use these "perceptible forms" to "express" or bring out to show their feeling toward some part of their environment.

Locks

I ask you,
Why do we have locks?
Is it because there are so many evil humans,
Or is it that we are so distrusting?

From the doors hanging on their hinges,
To the small things that need not
All are covered with locks.

I doubt you will give up locks.
You still are not sure,
But will you do to another
That which you fear may happen to you?
Trusting begins with ourselves.

—Brian Rice

COMMERCIALS ON TELEVISION

by James M. Bryan

The American public views TV commercials everyday. They see and hear sales propaganda of every type to intrigue and catch their attention.

These often very silly commercials prey on the ignorance of the viewers. Commercials are aired which, in the more refined household, are viewed intensely only by the child of kindergarten age. The child is amazed by the silly actions and expressions.

Recently, Newton Minow (former FCC Chairman) brought great concern to the Federal Communications Commission by saying: "A TV commercial is broadcast somewhere in the U. S. every 1.7 seconds" (5:52). In 1964, the FCC computed 45,000 commercials. In discussion with commercial supervisors, the FCC has asked for more realistic plots.

All this uproar against silly, unrealistic commercial plots, has been of little avail. Commercial writers have still turned out "trash" for advertising schemes.

Clio is an organization similar to the Academy of Motion Picture Arts and Sciences. It is designated to select and commend [merit] the best commercials of a calendar year. The purpose of this organization is to promote the production of better, more realistic commercials. In 1965, agencies selected [chose] 1,200 commercials to enter for awards. Only 150 of those selected [chosen] were determined [selected] as very good or outstanding by the Clio organization. From a total of 45,000 this is a miserable record.

To add more pressure to the problem, sponsors want more and longer commercials. Commercial actor rates cause the increasingly high number of commercials.

Commercial actor Miss Darlene Zito sings of deep, dark delicious Yuban coffee and sings of having a love affair with the sun when you use *Bein de Soleil.* Miss Zito should be given credit for her versatile voice. In doll commercials she warbles like a three year old child; in shoe commercials her voice is that of a bouncy young teenager; for a detergent commercial she produces a sexy mating call not unlike that of Julie London.

Joan Anderson, once dancing girl for White Rain shampoo, changed to commercials for Purolator oil filters. She is driving with a boy who wants to neck; instead, she flings herself under his car and emerges, oil-covered with the news that his motor is malfunctioning because he's using Brand X filter and not a Purolator.

Commercial actor Jim Thorne is the voice as some unidentified Adonis retrieves a kitten from a roof in L&M cigarette commercials. Thorne works a few days a year for L&M and Bell and Howell and makes a substantial annual income from residuals.

These are examples of the average, every day commercials. The next shock is the cost for the actors alone who produce them.

Annual income may become staggering. Exclusive commercial actors may receive $200,000 per year for their efforts. Better commercial performers may make forty commercials in an average week. Ninety-five dollars is the minimum rate for a one-minute commercial.

Residuals are extra fees paid to performers whenever a filmed or taped commercial is reused. A performer may receive as much as $12,000 per year in residuals.

More and more newscasters are giving commercial plugs for a sponsored product. Most people feel it is wrong for a newscaster to give commercial plugs. It is disconcerting to hear and see reputable newscasters endorse a specific product in the context of tragic and vital news. Their capacity as unbiased newscasters is lost. A gibe in a reputable magazine read: "It's a problem—but now a word from Lucy's Little Liver Pills" (7-48).

Unusual commercials have been introduced by the film wizards to intrigue the TV audience. They can make a ballerina appear to dance across the sky, descend a television aerial, and continue dancing on the screen of a home TV set. They can shrink an actor to miniature size and make people in an oil painting suddenly come alive.

Some of these tricks baffle TV viewers who may ask: "How can a car drive across the Grand Canal in Venice?" or "How did four pats of margarine manage to dance the twist?"

The key to many of the startling tricks is the matting process. This process makes it possible to get composite prints from selected portions of two or more negatives. The matte masks part of the film frame; its opaque area holds back a corresponding area of the original image.

The dancing ballerina was filmed in silhouette. Then a second film of the sky and TV aerial was taken with a matte to prevent any part of the background from being filmed in the area the girl appeared. The two film strips were run through a camera together and re-filmed.

The matte process made it possible for a painting to come alive in a Dutch Masters cigar commercial. At first, we see six Dutch burghers in a painting on the inner lid of a cigar box. Then, these quaintly costumed characters come to life as a sextet that harmonizes on some favorite songs. At the bottom of the screen, a "bouncing ball" (a white dot) hops from word to word of the lyrics.

To achieve this effect, mattes were used to superimpose the singers on the cigar-box background. The white dot and song lyrics were photographed in the desired positions on a separate piece of film, then "burned-in" the composite print.

When marching cigarettes or dancing pats of margarine are seen on a TV commercial, the effect has been created by the stop-motion technique. Each frame of the scene is photographed individually. Then, the objects are moved a fraction of an inch and another frame is exposed. Since there are 24 frames per second at sound speed, the objects must be moved slightly 240 times during a ten second sequence.

No double exposure or matting was used for Chevrolet's "magic ride" across the Grand Canal in Venice. The procedure was simple: a raft was built, the car was placed on it, and the car's wheels were placed on rollers.

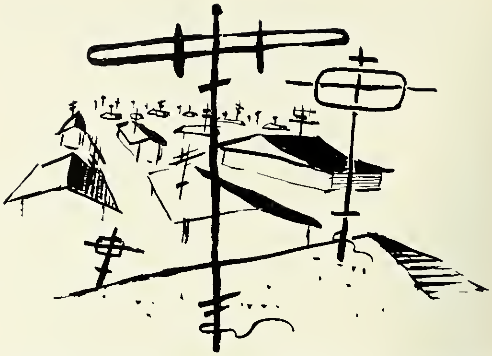
The illusion—that of an automobile skimming over water—was perfect. Long before it brought questions to American TV viewer, it certainly must have created a sensation among astounded Venetian gondoliers.

Sponsors would not permit continued production of certain types of commercials unless sales continued to increase. Alka Seltzer sales increased sixteen percent within a few months last year. Their commercial writers dropped the use of "Speedy", the traditional Alka Seltzer boy, in the commercial schemes and used more unrealistic plots.

What does all this mean? It simply means that American TV viewers have become more and more gullible. Not gullible in the sense that they are necessarily cheated [hoodwinked] when they purchase these advertised products, but that they have been deceived with false pretense.

Possibly, someone in the commercial industry has seen the light. Commercials are being broadcast with a little more taste to the eyes and ears as will be cited in these next examples.

Eastern Airlines is using the tasteful, artful job of the "soft sell" in commercials plugging their flights to Miami. On the TV screen a flamingo takes flight across a verdant rain forest. A doe peers at the sky. A jet sweeps upward, catching the wind in a visual experience to flight.



Rheingold beer, once notorious for a stupefying parade of look-alike Miss Rheingolds, has switched to a realistic, ethnic pitch. Its commercials now show Negroes, Jews, Greeks, Irish, and other minority groups enjoying themselves at parties, quaffing beer when they get too tired to dance. Rheingold ends their commercials with its now famous tag line: "We must be doing something right."

Even detergent commercials, *capitol* offenders of the capital eyes and ears, have begun to show a light touch. Lever Brother's Breeze includes a towel as a premium in its package. Most of its 60 second commercial is spent showing a man breezing himself before the bathroom mirror, snapping the towel about his shoulders. Presumably, the wife is Breezing the dishes, but she never appears!

Are the new commercials a tasteful trend? Yes, but with a big hedge. The fresh approach is appealing to most people (some sales have increased as much as 20%), but financially it remains out of reach for most people. The fact that TV commercials are now being watched with something like pleasure does raise the startling possibility that TV might be upgraded by, of all things, the long-abused commercial.

A Poem

—Bud Hofstetter

A poem should be:
obvious and mute,
as a globed fruit.
wordless
as a flight of birds
equal to, not true

For all the history of grief
an empty doorway and leaf

For love
the leaning grass
two lights above the sea
a poem should be.

Her Return

Richard J. Honielski

She came back to me today.
I didn't expect her to say:
"I've come back and forever I'll stay.
Next to you I'm lonely and small;
But in your arms—this feeling—is unforetold.
For I wish only that I can express it to every other girl
that I know . . .
The way in which you caress me in your arms.
They'll never have the chance to bestow."

The Importance Of Ground Water

DAVID A. STOCKBRIDGE AND WAYNE M. WINNER

What is ground water and how does it affect our lives? It is the water from springs, the water pumped from wells and the water that bubbles up through the bottom of brooks, rivers and lakes.

Water is the life blood of the earth. It moves from the oceans, to the atmosphere, to the land and back to the atmosphere or the ocean. This unending circulation of water is referred to as the hydrologic cycle. It goes round and round in the water cycle, and we use the same water again and again.

In its natural location, ground water is invisible to human eyes. In most places, ground water occurs in and moves through an intricate network of very small openings. From the land surface down to the zone of saturation, the soil contains both water and air. In ground water terminology, this zone is referred to as the zone of aeration. The zone in which all openings are completely filled with water is the zone of saturation. The boundary between the zone of aeration and the zone of saturation is referred to as the water table.

Ground water recharge depends principally on the character of the soil and the slope of the land surface, but it is greatly influenced by the management of watersheds. Whether water enters the ground or runs off overland depends largely upon the nature and condition of the soil and its vegetative cover. Water is essentially an agricultural resource. The farmers and ranchers who control our farmland, rangeland and woodland also control to an important degree the movement of water that falls on their land.

Let us see how the water is held in the ground. There are two groups of water bearing materials. The first is a loose aggregation of individual grains, such as sand or gravel. The second consists of compact, hard rocks referred to as bedrock. With ground water we are concerned with the natural openings in these materials. The size, shape and arrangements of these openings determine how much water the rock or soil can store and how readily the water can move from one point to another. The total volume of the openings in these materials determines its storage capacity or porosity.

The amount of water in storage in the ground is seldom appreciated. For example, an area of sand and gravel, with a zone of saturation 500 feet deep with an average porosity of 25 percent is equal in storage to a lake 125 feet deep and of the same area. Underground reservoirs contain more fresh water than all surface reservoirs and lakes combined, including the Great Lakes. Ground water storage is estimated to equal 10 years average rainfall.

Ground water is not always readily accessible. At least 85 percent of the land area is underlaid by ground water, but the ability of the rock or soil to transmit this water is largely dependent on the size of openings and their degree of interconnections. Conditions are not always favorable for this.

The detention period of ground water in rocks may in some cases be as long as 10,000 years. Most underground water moves, though often very slowly, and some is discharged as spring and seeps or subsurface flow in streams. The rate at which water will move through a particular soil or rock determines whether the material will supply water in a usable amount to a well or spring. This rate generally must exceed 0.1 foot per day to be considered "water bearing." Such a material is termed an aquifer. Sand and gravel are excellent aquifers, while clay and silt are not.

As in a surface reservoir, the quantity of water stored underground fluctuates in response to changing rates of inflow and outflow. Recharge from equivalent amounts of precipitation is usually much less during the growing season than during the winter, because during the growing season more of the water is lost by evapotranspiration from the soil and vegetation, and less water infiltrates to the water table. The U. S. Geological Survey has mapped the principal ground water reservoirs of the United States. In many areas ground water is being used faster than it is naturally replenished through the water cycle. This may be the reason that water levels in wells drop. For example, in the southern high plains, the rate of pumping in the early 1950's was 30 to 50 times the estimated recharge. In many coastal areas salt water is replacing fresh water where overpumping has lowered water tables to below sea level.

The occurence and development of ground water are different for different rock units and different topographic situations. Where the sand and gravel deposits are in hydraulic contact with a stream flowing through the valley, pumpage may safely exceed the amount of water reaching the deposits from direct recharge and from the adjoining hills. The excess pumpage is supplied by water that infiltrates from the stream into the deposits. Stream infiltration is, of course, desirable only where the streams are not polluted. The deposits through which the water moves, from the streams to supply wells, are generally able to eliminate or greatly reduce bacterial pollution. However, the deposits have little or no effect on most chemicals dissolved in the stream water. The detergents, pesticides and herbicides that reach the streams and underground waters from land surfaces present a problem the magnitude of which is not yet known.

Pollution of ground water is a much more serious problem than stream pollution. The time required for a stream to recover from the effects of the pollution might be a long term, but the pollution itself is discharged rather rapidly. If we pollute ground water, the huge reservoir is ruined for generations. There isn't any way to flush pollution from ground water supplies. Increased ground water development can also improve water quality at times.

Disposal of wastes will continue to increase in the future. Water from some wells has been found to foam when agitated. The foam is caused by synthetic detergents which have been introduced into the ground water through septic tanks and cesspools. This serves as a vivid indicator of sewage pollution. The solution to the problem lies either in eliminating the sources of pollution or by installing sewers or by constructing a new well in an unpolluted area or in a deeper part of the aquifer.

The water problem is not one, but many. Nearly everywhere there is a problem—too little or too much, too soon or too late. Drought is a recurring hazard in the Great Plains while drainage is a common problem in the Coastal Plains.

Articles telling of a continuous long term decline of the water table in part of the Western states have led many people to believe that a similar decline is occurring in the East. This is not the case. The Eastern water table fluctuates up and down seasonally. But it is not undergoing any regional, continuous decline. However, it is possible to pump water from the ground in any local area at a rate faster than the water can be replaced, thus lowering the water table.

Conservation needs inventories conducted by the U. S. Department of Agriculture have shown a great need for ponds. The number of ponds built by the Soil Conservation Service is more than 1¼ million with an average size of about 2 acre-feet.

Too much water is as serious a problem as too little in parts of the country. Much of the land needing drainage for agriculture is not covered with water. Rather, the soils are waterlogged, excluding air from the root zone and making them unsuitable for growing crops.

Due to seasonal high water tables or springs and seeps, farmers may be limited in the crops they can grow and the time of tillage or cultivation. We have worked with this type of problem and have assisted in laying out drainage systems as student trainees with the Soil Conservation Service. These drainage systems have made possible more efficient use of farm lands. Farmers are then able to work their fields earlier and raise such crops as alfalfa which would not stand up under high water table conditions.

Water problems are watershed problems. A watershed is any area of land that drains into a particular stream or body of water. The character and condition of the land on which water falls influence its movement into or over the ground. Land management effects the timing of the water's arrival to streams, lakes, or underground reservoirs from which it can be withdrawn for human use.

The aim of watershed management is to maintain quality as well as to retain the greatest quantity of water for use. Trees, grass and brush are nature's most effective ways to hold soil and facilitate water percolation and water storage within the soil.

Water control and conservation cannot be separated from soil conservation. Soil conservation districts include 95 percent of all agricultural land. Through these locally managed districts, individual landowners and operators are putting basic soil and water conservation plans into effect on their own land.

Ground water is one of the most valuable natural resources used by millions of people in cities, villages and rural areas all over our nation. The desirable features, such as handiness, sometimes leads to undesirable practices. Water is taken for granted and wasted without thought of the consequences or the rights of others. It is contaminated by sea water, industrial wastes and domestic sewage. Our economy and way of life are based on an abundant supply of cheap water. To best serve the longtime needs of the people, each community must conserve and manage the available water today to have water tomorrow.